

# DIME NOVEL ROUND-UP

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STRATEMEYER'S GARDEN CITY PUBLISHING VENTURE AND HOW IT GREW

By William R. Gowen

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DASHAWAY SERIES

Publisher: Max Stein, 508 S. State St., Chicago, IL. Issues: 8 (unnumbered). Dates: Not known (1900-1920). Schedule: Not known. Size: 7 x 4 3/4. Pages: 50-75. Price: 25¢. Illustrations: Line pictorial drawing in black on colored paper cover. Contents: Reprints from George Munro's Boys Dashaway Series.

## STRATEMEYER'S GARDEN CITY PUBLISHING VENTURE AND HOW IT GREW\*

By William R. Gowen

One need not list all the evidence supporting the success of the Stratemeyer Syndicate in its nearly eight decades of existence. Sales of books were in the hundreds of millions; names like Tom Swift, The Hardy Boys, Nancy Drew, The Bobbsey Twins, etc. will go down in literary history as among the most famous fictional characters of all time.

But Edward Stratemeyer's amazing book machine had its failures, albeit few and far between. Among the hardcover series, THE WHITE RIBBON BOYS, by "Raymond Sperry, Jr." was the most notable. Written on the subject of temperance, the theme never generated much interest among young readers, and only one title, THE WHITE RIBBON BOYS OF CHESTER, is known to have reached publication, even though a second title was advertised. Obviously, Edward Stratemeyer recognized a clunker when he saw it, and THE WHITE RIBBON BOYS came and went swiftly in 1916.

But Stratemeyer had another failure, one that at first glance seems inexplicable today in view of the history of publishing as we know it.

By 1925, Edward Stratemeyer had been reassigned the copyrights of several of the Syndicates better-known hardcover boys' series and within a few months he made an agreement with The Garden City Publishing Co. to reissue these series in 15¢ paperback editions. This group of books, announced at 76 titles, included four boys' series: THE MOVIE BOYS, FRANK ALLEN, DAVE FEARLESS and LARRY DEXTER. As part of the venture, Stratemeyer included the adult-oriented NAT RIDLEY DETECTIVE STORIES which, although they had no hardcover antecedents, contained ties to earlier Stratemeyer writings, as we shall discuss later.

The first of the Garden City paperbacks appeared on January 2, 1926; the last on April 28, 1927, after which, mysteriously, the Garden City project ceased publication. What happened? At the end of this paper I'll pass along my thoughts, many of them speculation.

Stratemeyer's paperbacks were mainly aimed at the youth market, and most importantly, he was in the low-cost end of the hardcover market, which means that any paperback series he brought out meant that he was, in effect, competing with himself to a degree.

But Stratemeyer tried the paperback market, his first venture coming in the 1919-20 period when he made an arrangement with Street & Smith to bring out 26 of his own books that had appeared in various hardcover editions by such publishers as Merriam, Allison, Donohue Brothers, M. A. Donohue, Mershon, Stitt, Chatterton-Peck and Grosset & Dunlap (Street & Smith Alger Series paperbacks, Nos. 98-123). Stratemeyer also had S&S reissue the 11 so-called "Alger completions" (Street & Smith Alger Series Nos. 87-97).

This earlier venture, however, was different from the Garden City project in several ways. First, the 26 Stratemeyer titles were his own and the 11 Stratemeyer-Algers were also of good quality. The Garden City series, while involving such well-known Syndicate writers as Howard R. Garis, Leslie McFarlane and St. George Rathborne, was still Syndicate-outlined "product," not that of Edward Stratemeyer himself. The only exception appears to be the first title of THE DAVE FEARLESS SERIES.

Before trying to assess the reasons for the five series' relatively

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quick demise, let's take an overall view of the project and its scope.

As we briefly examine the five series, we'll look at things like authorship, hardcover antecedents, "phantom" titles and the various formats known for each series. The genealogy of each series is listed in the appendices for those researchers desiring more detailed information.

The MOVIE BOYS SERIES appears to have been the most successful of the Garden City paperback issues, if only in terms of numbers. More copies are to be found today, no "phantom" titles exist in the series and the publication of the paperbacks ran right until the end of the Garden City-Stratemeyer venture--April 28, 1927.

There were 17 titles in the series, written under the Syndicate house name "Victor Appleton" of TOM SWIFT fame. The first 10 were reprints of the Grosset & Dunlap MOVING PICTURE BOYS SERIES (1913-1919) and the last seven were reprints of G&D's MOTION PICTURE CHUMS SERIES (1913-1916). Deidre Johnson points out in her Stratemeyer bibliography that the first five titles of the MOTION PICTURE CHUMS were reissued in 1921-22 and reincorporated into an expanded reissue of the MOVING PICTURE BOYS, bringing that series up to 15 titles in its final hardcover reincarnation.

When Garden City brought the series out in paperback in 1926-27, the last two MOTION PICTURE CHUMS titles, THE MOTION PICTURE CHUMS AT THE FAIR and THE MOTION PICTURE CHUMS' WAR SPECTACLE, were resurrected as Vols. 16-17 of the paperback MOVIE BOYS SERIES. "Victor Appleton" remained the author.

The FRANK ALLEN SERIES appears to have been reasonably popular at the time, possibly because stories of school life were of more enduring interest to successive generations of readers than potboiler adventure yarns of tales of World War I heroism. The Garden City issues were scheduled to run for 17 titles, the same as THE MOVIE BOYS, with publication announced as taking place between January 2, 1926 and April 7, 1927.

It is apparent that only 14 titles actually were issued in the paperback format. The last three, FRANK ALLEN AFTER BIG GAME, FRANK ALLEN WITH THE CIRCUS and FRANK ALLEN PITCHING HIS BEST, are most certainly "phantoms," with considerable research on this subject credited to the late Bob Chenu.

The first eight titles of the FRANK ALLEN SERIES were reprints of the Grosset & Dunlap hardcover THE BOYS OF COLUMBIA HIGH SERIES (1911-1920), which were written under the Syndicate house name "Graham B. Forbes." It is believed that the authorship of at least several of these titles was by St. George Rathborne.

When Garden City published the series it did two interesting things. First, it rearranged the sequence of the titles of the original THE BOYS OF COLUMBIA HIGH SERIES (see appendix II) and it also brought out six of the titles in a hardcover edition.

These hardcover FRANK ALLENS deserve discussion. First, we can only speculate as to why the publisher engaged in this non-conforming activity. All the other books in the five series were 15¢ paperbacks, not the more expensive hardcovers. Was Garden City testing the waters in order to make a pitch to become one of the Stratemeyer Syndicate's main-line hardcover publishers?

Of course, the reason most of the other titles under discussion couldn't be brought out by Garden City in hardcover was that the hardcover rights still belonged to such publishers as G&D and Sully. The six FRANK ALLEN hardcovers were originally copyrighted by Garden City, so that restriction probably didn't exist in this case. These six (and their paperback equivalents) were tacked onto the end of THE BOYS OF COLUMBIA HIGH run. The books and dust jackets are quite attractive; one of the artists

chosen for the dust-jacket illustrations was the well-known Walter S. Rogers of TOM SWIFT and HARDY BOYS fame.

While some researchers believe these hardcovers were issued concurrently with the paperbacks, I believe they came out slightly later, by a month or two.

THE LARRY DEXTER SERIES is unique among the Garden City reprints in that right up until the final reissue in paperback format (when the Stratemeyer Syndicate house name "Raymond Sperry" was used), the authorship is known: Howard R. Garis.

Garis was one of the Syndicate's most prolific among its early writers, his authorship of the majority of the TOM SWIFT titles his best-known achievement while under contract to Stratemeyer.

But Garis wrote a lot under his own name, most notably the hundreds of UNCLE WIGGILY tales (non-Stratemeyer Syndicate), plus many other boys' books. Two series for which Garis and Edward Stratemeyer had an arrangement but which remained under the author's own name were THE DICK HAMILTON SERIES and THE GREAT NEWSPAPER SERIES. The latter underwent several transmogrifications until it became the Garden City LARRY DEXTER SERIES, as we shall see.

It appears that Stratemeyer controlled these two series, but that he allowed Howard Garis to retain authorship on the books' covers all the time they remained in hardcover. This may have had something to do with a special arrangement between the two men.

The first two titles of the antecedent of THE LARRY DEXTER SERIES were published by Chatterton-Peck in 1907. Although listed in the ads as THE GREAT NEWSPAPER SERIES, the covers slimmed it back to THE NEWSPAPER SERIES.

When publication rights to various Stratemeyer-controlled properties went to Grosset & Dunlap in 1908, these two C-P titles were included in the deal. Shortly thereafter, G&D brought out a third title, LARRY DEXTER'S GREAT SEARCH. The cover remained as THE NEWSPAPER SERIES as were the first two titles as reissued.

In 1912, with the appearance of the fourth title, LARRY DEXTER AND THE BANK MYSTERY, G&D completely revamped the cover design and changed the title of the series to THE YOUNG REPORTER SERIES. It remained that way through the issue of LARRY DEXTER IN BELGIUM, the sixth title, in 1915.

Then, around 1918, Stratemeyer transferred the publication of the series to George Sully & Co. and reissued the entire series under the same general title, THE YOUNG REPORTER SERIES, in a redesigned cover design in red cloth.

Sully did change the titles, however, of the individual books, all of them now beginning THE YOUNG REPORTER AND THE, or AT THE... etc. Howard Garis remained the author as printed on the covers.

By the time Garden City came into the picture in 1926, the title of the series was changed to THE LARRY DEXTER SERIES. This seemed to be a popular choice, because Bob Chenu often mentioned that when he read the G&D books as a boy, he and his friends always called them "LARRY DEXTERS."

In the Garden City reprints, Howard R. Garis was no longer listed as the author, with the Syndicate house name "Raymond Sperry" now listed. This may have happened because the two new titles were added to the series, copyrighted in 1927 by Garden City. Since Garis was not the author of the two new titles, it would have been difficult to (a) attribute those books to him, a real living author; or (b) keep Garis' name on the first six titles and tack a Syndicate house name on the remaining two. It is also ironic that the Syndicate chose "Raymond Sperry," which is related to the "Raymond Sperry, Jr." of the failed WHITE RIBBON BOYS SERIES.



THE DAVE FEARLESS SERIES has, in many ways, the most complex history of the series under discussion here.

First, title No. 1 — RIVAL OCEAN DIVERS, is the only book of this more than six dozen that Edward Stratemeyer actually wrote himself. Research by John T. Dizer showed that this title was first published in *Golden Hours*, as an original serial appearing under the "Roy Rockwood" pseudonym (later a Syndicate house name) as RIVAL OCEAN DIVERS; OR, A BOY'S DARING SEARCH FOR THE SUNKEN TREASURE (January 5 - February 23, 1901).

The title was later published in 1905 by Stitt under the same main title, then passing through the Stitt-Mershon and Chatterton-Peck-G&D sequence before finally getting its DAVE FEARLESS SERIES title by Sully in 1918 as DAVE FEARLESS AFTER A SUNKEN TREASURE.

THE CRUISE OF THE TREASURE SHIP followed by Mershon in 1906 and ADRIFT IN THE PACIFIC by G&D in 1908 as Vols. 2 and 3 of THE DEEP SEA SERIES. Those two were also part of the Sully reissue in 1918. All three were carried over as the initial three titles in the Garden City issues. The author continued to be listed as "Roy Rockwood."

Like THE MOVIE BOYS SERIES and THE FRANK ALLEN SERIES, a run of 17 titles was announced. But when Garden City brought out its own first copyrighted DAVE FEARLESS title on March 14, 1926 (overall, title No. 4) the series only proceeded to come out once a month until January 14, 1927 (DAVE FEARLESS ON THE LOST BRIG). It is believed that the last two advertised titles, DAVE FEARLESS AT WHIRLPOOL POINT and DAVE FEARLESS AMONG THE CANNIBALS, are "phantom" titles.

Leslie MacFarlane, in his autobiography GHOST OF THE HARDY BOYS, with great humor discusses his tribulations writing books in THE DAVE FEARLESS SERIES, with this mythical tongue-in-cheek letter to E. S. himself:

Dear Ed:

I am afraid that Dave and I just don't get along. Nothing personal, mind you. His moral character is impeccable. His courage in the face of impending disaster cannot be questioned. I have conducted him through Arctic wastes and tropical jungles, in and out of the damndest perils ever conceived by the mind of man. But dim-witted bravery is not enough. Fearless has the mind of a cretin; in fact, he's such a dull, insufferable bastard that I can't stand him any longer. This also goes for his creepy pal, Villett, that phony old Captain Broadbeam and that stage Irishman, Pat Stoodles. As for Lem and Bart Hankers, those fumble-handed idiots, while deploring their ineptitude in villainy I can at least sympathize with their persistent efforts to rid the world of the obnoxious Fearless-Villett team.

As it seems highly improbable that this will ever happen, I feel that I have reached the end of my endurance and that I can only preserve my sanity by getting clear of the whole grisly business. Don't send me any more Dave Fearless outlines, for the love of God.

Yours, rebelliously,  
Roy Rockwood (ret.)

Of course, forthwith Stratemeyer-manna from heaven came to MacFarlane in the form of an outline for THE TOWER TREASURE.

THE HARDY BOYS was about to be born.

The NAT RIDLEY SERIES I leave for the last because it is not strictly a boys' series, although it was controlled by The Stratemeyer Syndicate. It is a throwback to the old dime novels and a precursor of the popular detective fiction of the 1930s and 1940s.

Thanks to ongoing research by Deidre Johnson, it has become known that several titles in the NAT RIDLEY SERIES were recycled Edward Stratemeyer tales from the *Old Cap Collier Library*. Johnson has made comparisons with various DASH DARE, JACK SHARPLEY and other stories and shows how they were reworked into some of the NAT RIDLEY books.

The significance of this is that it is now apparent that Edward Stratemeyer had stories in print well prior to his generally accepted debut with "Victor Horton's Idea" in the November 2, 1889, *Golden Days*.

Back to the NAT RIDLEY SERIES. Like three of the other four series in the Garden City canon, it was projected for 17 titles. Fourteen are known to exist because of their presence in various collections or libraries. Titles Nos. 15-17 are unproven, so I will list them as "phantoms" until proven otherwise.

The last observed NAT RIDLEY title was THE MOUNTAIN INN MYSTERY, which had a listed publication date of January 21, 1927.

So what happened? Why did the Garden City paperback venture grow—and then fade away so quickly?

First, as stated earlier, these titles in many cases were not the gems of the Stratemeyer Syndicate stable. While those authored by MacFarlane, Rathborne and Garis had some literary merit, many of the remaining titles will not stand comparison with the best TOM SWIFTS, DON STURDYS, etc.

Series like THE BOYS OF COLUMBIA HIGH were not top sellers in their hardcover days. Repackaging a poor product sometimes works, many times not. In this case, readership told the tale.

The Garden City paperbacks came out during a period of prosperity. The Big Crash was two to three years off, so people had money to spend on leisure and parents didn't mind spending 50 or 60¢ for hardcover books for their kids. Also, TOM SWIFT was still going strongly and then, at the moment the Garden City venture was fading away, the Syndicate's best boys' seller of all time was about to hit the bookstores: THE HARDY BOYS.

New titles conceived for paperback issue probably did not make economic sense to Edward Stratemeyer on second thought. Why pay Leslie MacFarlane a hundred bucks to do a DAVE FEARLESS outline that will be published at 15¢ when he could get MacFarlane to do a HARDY BOYS for the same \$100 and turn around and sell the book for 50¢? Stratemeyer didn't make his living by being stupid. As reissues, the Garden City paperbacks made sense; the costs had long been amortized. As first printings at 15¢, the books made little economic sense.

Apparently, Stratemeyer had forgotten one of the first laws of doing business. For example, look at the sequence of publication for one of his own titles, SHORTHAND TOM THE REPORTER, which went through numerous hardcover editions before emerging in March, 1920, as a Street & Smith paperback. SHORTHAND TOM had been through the bookselling wars for more than 30 years before it ever reached softcover.

With the Garden City venture, Stratemeyer tried to use a reprint vehicle for the issuance of several new titles, an idea which made little economic sense.

Ironically, Stratemeyer's timing was off. If he had tried a paperback venture in 1932 at the height of the depression instead of in the prosperous mid-1920s, it might have been another of his many success stories.

#### APPENDIX I — THE MOVIE BOYS SERIES — HOW IT GREW

ORIGINAL HARDCOVER EDITIONS — MOVING PICTURE BOYS — by "Victor Appleton"

1. THE MOVING PICTURE BOYS or, The Perils of a Great City Depicted  
Copyright 1913 and published by G&D (hardcover)  
Reissued by GC on January 2, 1926, as THE MOVIE BOYS ON CALL or,  
Filming the Perils of a Great City (paperback No. 1)
2. THE MOVING PICTURE BOYS IN THE WEST or, Taking Scenes Among the Cow-  
boys and Indians  
Copyright 1913 and published by G&D (hardcover)  
Reissued by GC on January 28, 1926, as THE MOVIE BOYS IN THE WILD  
WEST or, Stirring Days Among the Cowboys and Indians (paperback  
No. 2)
3. THE MOVING PICTURE BOYS ON THE COAST or, Showing Up the Perils of  
the Deep  
Copyright 1913 and published by G&D (hardcover)  
Reissued by GC on February 28, 1926, as THE MOVIE BOYS AND THE  
WRECKERS or, Facing the Perils of the Deep (paperback No.3)
4. THE MOVING PICTURE BOYS IN THE JUNGLE or, Stirring Times Among the  
Wild Animals  
Copyright 1913 and published by G&D (hardcover)  
Reissued by GC on March 28, 1926, as THE MOVIE BOYS IN THE JUNGLE  
or, Lively Times Among the Wild Beasts (paperback No. 4)
5. THE MOVING PICTURE BOYS IN EARTHQUAKE LAND or, Working Amid Many  
Perils  
Copyright 1913 and published by G&D (hardcover)  
Reissued by GC on April 28, 1926, as THE MOVIE BOYS IN EARTHQUAKE  
LAND or, Filming Pictures Amid Strange Perils (paperback No. 5)
6. THE MOVING PICTURE BOYS AND THE FLOOD or, Perilous Days on the Mis-  
sissippi  
Copyright 1914 and published by G&D (hardcover)  
Reissued by GC on May 28, 1926, as THE MOVIE BOYS AND THE FLOOD  
or, Perilous Days on the Mighty Mississippi (paperback No. 6)
7. THE MOVING PICTURE BOYS AT PANAMA or, Stirring Adventures Along the  
Great Canal  
Copyright 1915 and published by G&D (hardcover)  
Reissued by GC on June 28, 1926, as THE MOVIE BOYS IN PERIL  
or, Strenuous Days Along the Panama Canal (paperback No. 7)
8. THE MOVING PICTURE BOYS UNDER THE SEA or, The Treasure of the Lost  
Ship  
Copyright 1916 and published by G&D (hardcover)  
Reissuad by GC on July 28, 1926, as THE MOVIE BOYS UNDER THE SEA  
or, The Treasure of the Lost Ship (paperback No. 8)
9. THE MOVING PICTURE BOYS ON THE WAR FRONT or, The Hunt for the Stolen  
Army Films  
Copyright 1918 and published by G&D (hardcover)  
Reissued by GC on August 28, 1926, as THE MOVIE BOYS UNDER FIRE  
or, The Search for the Stolen Film (paperback No. 9)
10. THE MOVING PICTURE BOYS ON FRENCH BATTLEFIELDS or, Taking Pictures  
for the US Army



Copyright 1919 and published by G&D (hardcover)

(The cover of the first printing listed this title as THE MOVING PICTURE BOYS ON A FRENCH BATTLEFIELD, while the title page and copy-right page listed it as THE MOVING PICTURE BOYS ON FRENCH BATTLEFIELDS. Later printings changed the cover to the plural version of "battlefields.")

Reissued by GC on September 28, 1926, as THE MOVIE BOYS UNDER UNCLE SAM or, Taking Pictures for the Army (paperback No. 10)

ORIGINAL HARDCOVER EDITIONS — MOTION PICTURE CHUMS — by "Victor Appleton"

1. THE MOTION PICTURE CHUMS' FIRST VENTURE or, Opening a Photo Playhouse in Fairlands

Copyright 1913 and published by G&D (hardcover)

Reissued by G&D in 1921 as THE MOVING PICTURE BOYS' FIRST SHOW HOUSE or, Opening Up For Business in Fairlands (hardcover)

Reissued by GC on October 28, 1926, as THE MOVIE BOYS' FIRST SHOW HOUSE or, Fighting for a Foothold in Fairlands (paperback No. 11)

2. THE MOTION PICTURE CHUMS AT SEASIDE PARK or, The Rival Photo Theatres of the Boardwalk

Copyright 1913 and published by G&D (hardcover)

Reissued by G&D in 1921 as THE MOVING PICTURE BOYS AT SEASIDE PARK or, The Rival Photo Theatres of the Boardwalk (hardcover)

Reissued by GC on November 28, 1926, as THE MOVIE BOYS AT SEASIDE PARK or, The Rival Photo Houses of the Boardwalk (paperback No. 12)

3. THE MOTION PICTURE CHUMS ON BROADWAY or, The Mystery of the Missing Cash Box

Copyright 1914 and published by G&D (hardcover)

Reissued by G&D in 1921 as THE MOVING PICTURE BOYS ON BROADWAY or, The Mystery of the Missing Cash Box (hardcover)

Reissued by GC on December 28, 1926, as THE MOVIE BOYS ON BROADWAY or, The Mystery of the Missing Cash Box (paperback No. 13)

4. THE MOTION PICTURE CHUMS' OUTDOOR EXHIBITION or, The Film that Solved a Mystery

Copyright 1914 and published by G&D (hardcover)

Reissued by G&D in 1922 as THE MOVING PICTURE BOYS' OUTDOOR EXHIBITION or, The Film that Solved a Mystery (hardcover)

Reissued by GC on January 28, 1927, as THE MOVIE BOYS' OUTDOOR EXHIBITION or, The Film that Solved a Mystery (paperback No. 14)

5. THE MOTION PICTURE CHUMS' NEW IDEA or, The First Educational Photo Playhouse

Copyright 1914 and published by G&D (hardcover)

Reissued by G&D in 1922 as THE MOVING PICTURE BOYS' NEW IDEA or, The First Educational Photo Playhouse (hardcover)

Reissued by GC on Feb. 28, 1927, as THE MOVIE BOYS' NEW IDEA or, Getting the Best of Their Enemies (paperback No. 15)

6. THE MOTION PICTURE CHUMS AT THE FAIR or, The Greatest Film Ever Exhibited Copyright 1915 and published by G&D (hardcover)



Reissued by GC on March 28, 1927, as THE MOVIE BOYS AT THE BIG FAIR or, The Greatest Film Ever Exhibited (paperback No. 16)

7. THE MOTION PICTURE CHUMS' WAR SPECTACLE or, The Film that Won the Prize  
Copyright 1916 and published by G&D (hardcover)

Reissued by GC on April 28, 1927, as THE MOVIE BOYS' WAR SPECTACLE or, The Film that Won the Prize (paperback No. 17)

#### APPENDIX II — THE FRANK ALLEN SERIES — HOW IT GREW

##### ORIGINAL HARDCOVER EDITIONS — by "Graham B. Forbes"

1. THE BOYS OF COLUMBIA HIGH or, The All Around Rivals of the School  
Copyright 1911 and published by G&D (hardcover)  
  
Reissued by GC on January 2, 1926, as FRANK ALLEN'S SCHOOLDAYS or, The All-Around Rivals of Columbia High (paperback No. 1)
2. THE BOYS OF COLUMBIA HIGH ON THE DIAMOND or, Winning Out by Pluck  
Copyright 1911 and published by G&D (hardcover)  
  
Reissued by GC on April 7, 1926, as FRANK ALLEN-PITCHER or, The Boys of Columbia High on the Diamond (paperback No. 5)
3. THE BOYS OF COLUMBIA HIGH ON THE RIVER or, The Boat Race Plot that Failed  
Copyright 1911 and published by G&D (hardcover)  
  
Reissued by GC on May 7, 1926, as FRANK ALLEN-HEAD OF THE CREW or, The boys of Columbia High on the River (paperback No. 6)
4. THE BOYS OF COLUMBIA HIGH ON THE GRIDIRON or, The Struggle for the Silver Cup  
Copyright 1911 and published by G&D (hardcover)  
  
Reissued by GC on October 7, 1926, as FRANK ALLEN-CAPTAIN OF THE TEAM or, The Boys of Columbia High on the Gridiron (paperback No. 11) (Originally printed as title No. 8 in paperback series; "No. 8" was then overprinted as "No. 11")
5. THE BOYS OF COLUMBIA HIGH ON THE ICE or, Out for the Hockey Championship  
Copyright 1911 and published by G&D (hardcover)  
  
Reissued by GC on January 7, 1926, as FRANK ALLEN PLAYING TO WIN or, The Boys of Columbia High on the Ice (paperback No. 2)
6. THE BOYS OF COLUMBIA HIGH IN TRACK ATHLETICS or, The Long Run that Won  
Copyright 1913 and published by G&D (hardcover)  
  
Reissued by GC on March 7, 1926, as FRANK ALLEN AND HIS RIVALS or, The Boys of Columbia High in Track Athletics (paperback No. 4)
7. THE BOYS OF COLUMBIA HIGH IN WINTER SPORTS or, Stirring Doings on Skates and Iceboats  
Copyright 1915 and published by G&D (hardcover)  
  
Reissued by GC on February 7, 1926, as FRANK ALLEN IN WINTER SPORTS or, Columbia High on Skates and Iceboats (paperback No. 3)
8. THE BOYS OF COLUMBIA HIGH IN CAMP or, The Rivalry of the Old School League  
Copyright 1920 and published by G&D (hardcover)

Reissued by GC on June 7, 1926, as FRANK ALLEN IN CAMP or, Columbia High and the School League Rivals (paperback No. 7)

ORIGINAL GARDEN CITY EDITIONS — by "Graham B. Forbes"

8. FRANK ALLEN AT ROCKSPUR RANCH or, The Old Cowboy's Secret  
Copyright 1926 and published July 7, 1926 (paperback No. 8)  
Reissued by GC in 1926; same title and subtitle (hardcover)
9. FRANK ALLEN AT GOLD FORK or, Locating the Lost Claim  
Copyright 1926 and published August 7, 1926 (paperback No. 9)  
Reissued by GC in 1926; same title and subtitle (hardcover)
10. FRANK ALLEN AND HIS MOTOR BOAT or, Racing to Save a Life  
Copyright 1926 and published September 7, 1926 (paperback No. 10)  
Reissued by GC in 1926; same title and subtitle (hardcover)
11. (See: #4, THE BOYS OF COLUMBIA HIGH ON THE GRIDIRON)
12. FRANK ALLEN AT OLD MOOSE LAKE or, The Trail in the Snow  
Copyright 1926 and published November 11, 1926 (paperback No. 12)  
Reissued by GC in 1926; same title and subtitle (hardcover)
13. FRANK ALLEN AT ZERO CAMP or, The Queer Old Man of the Hills  
Copyright 1926 and published December 7, 1926\* (paperback No. 13)  
Reissued by GC in 1927; same title and subtitle (hardcover)
14. FRANK ALLEN SNOWBOUND or, Fighting for Life in the Big Blizzard  
Copyright 1927 and published January 7, 1927\* (paperback No. 14)  
Reissued by GC in 1927; same title and subtitle (hardcover)  
\*Publication dates not listed on books for these titles, but are interpolated from monthly publication schedule for previous titles.

PROBABLE PHANTOM TITLES

15. FRANK ALLEN AFTER BIG GAME or, With Guns and Snowshoes in the Rockies
16. FRANK ALLEN WITH THE CIRCUS or, The Old Ringmaster's Secret
17. FRANK ALLEN PITCHING HIS BEST or, The Baseball Rivals of Columbia High

APPENDIX III — THE LARRY DEXTER SERIES — HOW IT GREW

ORIGINAL HARDCOVER EDITIONS — by Howard R. Garis

1. FROM OFFICE BOY TO REPORTER or, The First Step in Journalism  
Copyright 1907 and published by Chatterton-Peck  
(hardcover edition — "The Newspaper Series")  
Reissued by G&D in 1908; same title and subtitle  
(hardcover edition — "The Newspaper Series")  
Reissued by G&D in 1912; same title and subtitle  
(hardcover edition — "The Young Reporter Series")  
Reissued by George Sully & Co. (ca. 1918) as THE YOUNG REPORTER AT THE BIG FLOOD or, The Perils of News Gathering  
(hardcover edition — "The Young Reporter Series")  
Reissued by GC on September 10, 1926 as LARRY DEXTER AT THE BIG FLOOD or, The Perils of a Reporter, by "Raymond Sperry"

(paperback edition — "The Larry Dexter Series" — No. 1)  
(Publication date not listed on this book, but is interpolated from monthly publication schedule for following titles.)

2. LARRY DEXTER, REPORTER or, Strange Adventures in a Great City  
Copyright 1907 and published by Chatterton-Peck  
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(hardcover edition — "The Newspaper Series")  
  
Reissued by G&D in 1912 as LARRY DEXTER, THE YOUNG REPORTER  
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(hardcover edition — "The Young Reporter Series")  
  
Reissued by George Sully & Co. (ca. 1918) as THE YOUNG REPORTER AND  
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Copyright 1912 and published by G&D  
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Reissued by George Sully & Co. (ca. 1918) as THE YOUNG REPORTER AND  
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(hardcover edition — "The Young Reporter Series")  
  
Reissued by GC on December 10, 1926, as LARRY DEXTER AND THE BANK  
MYSTERY or, Exciting Days in Wall Street by "Raymond Sperry"  
(paperback edition — "The Larry Dexter Series" — No. 4)
5. LARRY DEXTER AND THE STOLEN BOY or, A Young Reporter on the Lakes  
Copyright 1912 and published by Grosset & Dunlap  
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sion



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4. DAVE FEARLESS AMONG THE ICEBERGS or, The Secret of the Eskimo Igloo  
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## PROBABLE PHANTOM TITLES

16. DAVE FEARLESS AT WHIRLPOOL POINT or, The Mystery of the Water Cave
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#### POSSIBLE PHANTOM TITLES

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16. STRUCK DOWN AT MIDNIGHT or, Nat Ridley and the Big Rivals
17. DETECTIVE AGAINST DETECTIVE or, Nat Ridley Showing his Nerve

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\* \* \* \* \*

The following article concerning an early dime novel was located by Gilbert K. Westgard II on page 751 of the November 30, 1861, issue of *Gleason's Literary Companion*.

#### AN AUTHOR-PUBLISHER IN THE FIELD.

CHARLES HENRY DAY, well-known to our readers as a sprightly writer, and who has for the past two years contributed to the first class miscellaneous and humorous publications of this city and New York, has just commenced the publication of a series of Dime Novelettes, under the general title of "Stories for Everybody," the present issue—"KATE VAUGH; or, Spiders' Webs and Flies, a Life Tale"—being No. 1. 12mo. 72pp., paper.

The tale is of New York and Connecticut life, pithy and to the point—a dashing production, that will be read with interest.

The great question seems to be "Who are the characters?" The author defies the reader to give their correct names, although many of them are public celebrities—names belonging to the people, and as familiar as household words. Whether Barnum is one of them or not, the reader must judge after perusing the work; at least he must have some connection with it, for it has rightly been called the "What is it?" of literature.

A provoking cloud of mystery has been thrown about the characters, and from Kate Vaugh, the charming heroine, to the "man in black"—whom we some suspect is Matsel—we are befogged as to "Who are they?"

The author has displayed a commendable enterprise in the publication of his novel. Those of our readers and contributors who are desirous of seeing copies, can obtain them by remitting ten cents per copy, in stamps or coin, to "Charles Henry Day, New Haven, Conn."

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## LETTERS

Received your friendly reminder and am forwarding ten dollars. I am always happy to receive the Roundup and am particularly happy to re-read over and over again the early ones mentioning and illustrating the NICK CARTERS, the MERRIWELLS and the ALGERS. On the other side of the coin I feel that the Roundup, at times, becomes too scholarly and too technical in its analyses of the various authors and their impact upon current social trends. Time, as always, marches on, and I suppose we must keep up with current trends whether we like them or not. But you and I and a great many people in this world have become painfully aware that basic values in practically every facet of human existence have become disjointed. This is not intended as criticism toward the various biographers and expert researchers of dime novel archives. Well done with much strenuous mental effort, and I appreciate the same. Mr. Randy Cox I enjoy reading always, when he is in his milieu writing about NICK CARTER or anything pertaining to detectival history. He, I consider an expert on detective fiction second only to the Ellery Queen cousins, only in the dime novel field!

For some time now I have been turning over in my mind the possibility of three hard covered books being overlooked by researchers of the Arthur M. Winfield saga. I have not, to date, ever seen any mention of these three books and in one corner of my mind there is a slight ruffle of embarrassment were these books mentioned in some far past Roundup and which I had carelessly overlooked. Needless to say I do read each Roundup very carefully as I receive them from first to last page. These three books are handsome, compact mystery stories written by one Chester K. Steele, and on the inside of each cover I had written the name that is generally accepted by the author of the famous ROVER BOYS: Arthur M. Winfield, with an alias before it. And another notation I had made: New York City locale. It has three very good black and white illustrations with much clear detail and was published by Cupples & Leon Company in 1911. It is 310 pages and recounts the exploits of Adam Adams, Detective. It is THE MANSION OF MYSTERY, and is wine red color. THE MANSION OF MYSTERY, being a certain case of importance, taken from the notebook of Adam Adams, investigator and detective, written by Chester K. Steele, author of THE DISAPPEARANCE OF JOHN DARR. Number two is a hard cover with dust jacket illustrating a scene which is obviously a golf course, since a man in light orange golf togs of the time is seen with head lowered collapsing before a small crowd of astonished onlookers, his light golf club already on the ground. A young boy caddie stands before him while a few feet away another companion golfer is seen advancing with a golf club in his left hand. The startled expression on his features denotes something terribly wrong that was not on the agenda. This book I received dated August 2, 1965, but it was published in 1919 by the International Fiction Library of Cleveland and New York (George Sully & Co.) It has 303 pages and has no illustrations. It depicts the tale of Colonel Ashley, a military man turned detective in THE GOLF COURSE MYSTERY, by Chester K. Steele. It is a somewhat different detective story.

The third book THE DIAMOND CROSS MYSTERY, is also wine red with 295 pages and published by the International Fiction Library of Cleveland and New York (George Sully & Co.) in 1918. This book also recounts the activities of Colonel Robert Lee Ashley, Detective.

And there you have it; a long discourse that I hope will prove fruitful to some degree, and perhaps some embarrassment to me, should all of this turn out to be "old hat."

I remember Ralph Cummings and hope that he is surrounded by his beloved dime novels, wherever he may be at the moment, and I think now and then of Charlie Bragin and wonder too if he was really happy with all of his treasures? He sent me a few reprints gratis, but too he sent me a few "knocking" post cards. When you possess great wealth of any sort of merchandise you must forever be aware and on the alert for others' covetousness. This indeed is a "vale of tears."

Albert T. Kish  
149 1st Ave.  
New York, NY 10003

\* \* \*

I'm a big boy and shouldn't have to be reminded about sending a check each year for the magazine, but age brings with it some lapses of memory. I'll have to put a reminder on the 1993 calendar.

You've done a wonderful job over the years keeping us connected to our youth. That was the golden age, the real golden years of our lives, not these last ones.

Sincerely,  
Joe Slepian

\* \* \* \* \*

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#638	Bold Rory O'More; or, The Wild Crows of Castlebar.	G.	\$3.00
#639	Bob, the Bell Boy; or, Working Front in a Big Hotel.	P.	\$1.00
#642	Fred Lenoir; or, Stirring Scenes in the South Fair.	F., mended	\$2.00
#644	An Irish American; or, Dan Redmond's Adventures in Search of His Father.	F.	\$2.00
		G.	\$3.00
#646	The "B-B-B"; or, The Rival Schools of Long Lake.	G.	\$3.00
#647	Fighting for the Old Flag; or, The Boy Captain of the 71st N.Y.	F., mended at spine	\$2.00
#648	Ben's Brother; or, The Brightest Boy in Town.	F.	\$2.00
#649	The Pearl Prince; or, The Shark Slayer's Secret.	F.	\$2.00
#650	Old Disaster; or, The Perils of the Pioneers.	G.	\$3.00
		F.	\$2.00
#651	The Flyers of the Gridiron; or Half Back Harry, the Football Champion.	F.	\$2.00
#652	The Boy Railroad King; or, Fighting for a Fortune.	G.	\$3.00
#653	Around the World in a Yacht; or The Long Cruise of Two Yankee Boys.	F.	\$2.00
#655	Three Young Guardsmen; or, The Chosen Champions of the Queen.	F.	\$2.00
#656	A King of 16; or, The Boy Monarch of an Unknown Island.	G.	\$3.00
#659	Afloat with Captain Kidd; or, A Boy among the Pirates.	F.	\$2.00
#660	My Brother Jack; or, The Lazy One of the Family.	VG.	\$4.00
#661	The Boy Cliff Climbers; or, The Mystery of the Enchanted Mountain.	no covers	\$1.00
#662	Walt Whitney, the Boy Lawyer of New York.	F., mended at spine	\$2.00
#664	The Timberdale Twins; or, The Boy Champion Skaters of Heron Lake.	F.	\$2.00
#666	Rob Rollstone; or, The Boy Gold Hunters of the Philippines.	G.	\$3.00
#667	Driven into the Street; or, The Fate of an Outcast Boy.	G.	\$3.00
#673	The Nihilist's Son; or, The Spy of the Third Section.	F.	\$2.00
#677	King of the Bat; or, The Boy Champion of the Pequod Nine.	F.	\$2.00
#684	Fighting for Greece; or, Three Yankee Boys Against the Turks.	no covers	\$1.00
#695	The Discarded Son; or, The Curse of Drink.	G.	\$3.00
#697	A Young Monte Cristo; or, Back to the World for Vengeance.	G.	\$3.00